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## ON NEW YORK BAY.

ORIGINAL ETCHING BY HENRY FARRER.



R. FARRER does not need an introduction to the readers of the AMERICAN ART REVIEW, as he is already known to them by his charming plate entitled *December*, which, accompanied by a short notice of his *œuvre*, appeared in the number for December, 1879 (see pp. 55 and 56). The etching herewith published, *On New York Bay*, is presented in redemption of the promise made at the time that in a future number of the REVIEW a specimen of the then latest phase of Mr. Farrer's style would be given. The differences between this style and his former manner of conception and method of working were pointed out in the notice alluded to, and need not, therefore, be here repeated. But it is necessary to add that within the past year Mr. Farrer has made still further strides in the direction of breadth and boldness, as shown, for example, in the etchings which he contributed to the last annual exhibition of the American Water-Color Society, and one of which was reproduced in a phototypic fac-simile (called a *fac-simile* for the sake of convenience, although it must needs be far from doing justice to the original) on page 213 of the REVIEW. Of this still further development the readers of the REVIEW may also hope to see a specimen in the near future.

S. R. K.

## THE LUTE PLAYER.

PAINTED BY LEOPOLD MÜLLER. ETCHED BY J. KLAUS.



LEOPOLD KARL MÜLLER, the painter of the picture here reproduced, was born at Vienna, Austria, in 1834, and studied at the Academy of that city under Director Ruben. He was for many years engaged in making drawings for a comic paper, but finally devoted himself wholly to painting. His travels for purposes of study repeatedly carried him to Venice and to Egypt, in accordance with the character of his artistic nature, which is said to tend principally towards color.

Johann Klaus, the etcher, is also a native of Vienna, where he was born in 1847. He studied line-engraving under Prof. L. Jacoby, after he had gone through the usual course of study in painting at the Academy of Vienna, but he has also etched quite a number of plates. Of these etchings—some of which suffer from a want of modelling and a certain roughness of line, apparently the result of insufficient control over the technical means at the command of the etcher—the one herewith published is the most successful. In its suggestion of the coloristic merits attributed to the painter of the original it is, indeed, very happy.

S. R. K.